

# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK



*Recital Programmes*

1924-1925



Office of the  
Dean



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# THE CURTIS INSTITUTE *of* MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA

## FIRST RECITAL

in a series by

MEMBERS OF THE FACULTY

FOYER OF THE ACADEMY OF MUSIC

Thursday Evening, February 12, 1925, at 8.15 o'clock

MADAME CHARLES CAHIER, *Contralto*

Frank Bibb at the Piano

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### *Program*

- |  |  |
|--|--|
| 1. SCHUBERT  | (a) An die Musik                       |
|  | (b) Die Forelle                        |
|  | (c) Der Tod und das Mädchen            |
|  | (d) Der Jüngling an der Quelle         |
|  | (e) Erlkönig                           |
| 2. BRAHMS  | (a) Vor dem Fenster                    |
|  | (b) Sandmännchen                       |
| STRAUSS  | (c) Ruhe, meine Seele                  |
|  | (d) Schlechtes Wetter                  |
| 3. RIMSKY-KORSAKOFF  | (a) "Viens, regarde ton jardin"        |
| Chanson of the 13th century,<br>arranged by ALFREDO<br>CASELLA | (b) Flaiiolet                          |
| AUGUSTA HOLMÈS   | (c) Thrínodia                          |
| CASTELNUOVO-TEDESCO  | (d) "Ninna Nanna"                      |
| TOSTI  | (e) Les Filles de Cadix                |
| 4. FOLKSONGS:  |  |
| Traditional Melody of the<br>Pyrenées                          | (a) Rose de Provence                   |
| Finnish  | (b) "Tuku, tuku lampaitani"            |
| Italian  | (c) Girometta                          |
| Irish  | (d) Lullaby                            |
| Scotch   | (e) "Within a Mile of Edinbrough Town" |
|  | (f) "Charley is my Darling"            |

The Piano is a Steinway

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Local Direction: Concert Management Arthur Judson

## I. (a) AN DIE MUSIK

Du holde Kunst, in wie viel grauen  
Stunden,  
wo mich des lebens wilde Kreis um-  
strickt,  
hast du mein Herz zu warme Lieb ent-  
zunden,  
hast mich in eine bess're Welt entrückt.

Oft hat ein Seufzer, deiner Harf ent-  
flossen,  
ein süßer heiliger Akkord von dir,  
den Himmel bess're Zeiten mir ent-  
schlossen,  
du holde Kunst, ich danke dir dafür.

—(Schober).

## I. (b) DIE FORELLE

In einem Bächlein helle,  
Da scho's in froher Eil  
Die launische Forelle  
Vorüber wie ein Pfeil.

Ich stand an dem Gestade  
Und sah in süßer Ruh'  
Des muntern Fischleins Bade  
Im klaren Bächlein zu.

Ein Fischer mit der Rute  
Wohl an dem Ufer stand,  
Und sah's mit kaltem Blute,  
Wie sich das Fischlein wand.

So lang dem Wasser Helle,  
So dacht' ich, nicht gebricht,  
So fängt er die Forelle  
Mit seiner Angel nicht.

Doch endlich ward dem Diebe  
Die Zeit zu lang,  
Er macht' das Bächlein tückisch trübe,  
Und eh' ich es gedacht,  
So zuckte seine Rute,  
Das Fischlein zappelt d'ran,  
Und ich mit regem Blute  
Sah die Betrog'ne an.

## I. (c) DER TOD UND DAS MAEDCHEN

*Das Mädchen:*

Vorüber, ach vorüber,  
Geh' wilder knochen Mann,  
Ich bin noch jung,  
Geh' lieber! und rühre mich nicht an.

*Der Tod:*

Gieb deine Hand,  
Du schön und zart Gebild!  
Bin Freund, und komme nicht zu  
strafen.  
Sei gutes Muths! ich bin nicht wild,  
Sollst sanft in meinen Armen schlafen!

## I. (a) TO MUSIC

O lovely Art! my joy and inspiration,  
Whose wond'rous power drives all our  
cares away;  
Thou hast my heart thro' all my life's  
duration,  
The world rejoices in thy magic sway.

Oft has a sigh from out thy heart's harp  
flowing,  
A sweet and holy chord, my heart to  
cheer,  
Has opened heaven's bright vistas to my  
knowing:  
To thee, my thanks, O Art so dear!

## I. (b) THE TROUT

Deep in a brook, swift flowing;  
Within the sun's bright ray  
The playful trout were darting  
In light and flashing play.

I stood upon the crossing  
And saw, with pleas'd smile,  
How happily the swimmers,  
Away the hours did while.

Upon the bank, in shadow,  
There stood a fisher bold,  
And saw his little victims  
With evil eye and cold.

I thought: in such clear water,  
Safe are the little fish;  
They can well see the danger,  
And foil the man's base wish.

At last, no longer patient,  
Alas! the heartless man,  
He marred the clear, cool water:  
A moment, oh! and then  
There hung the little fellow,  
In agony and pain.  
And I, sad and downhearted,  
Went on my way again.

*Translation*

Pass onward, oh! pass onward,  
Wild man with skinless bone,  
I'm but a girl, away then,  
And leave the young alone.

Give me thy hand,  
My fair and tender child,  
As friend I come, and not to chasten,  
Be of good cheer! I am not wild.



# I. (d) DER JÜNGLING AN DER QUELLE

Leise rieselnder Quell!  
Ihr wallenden, flüsternden Pappeln,  
Euer Schlummergeräusch  
Wecket die Liebe nur auf.  
Linderung sucht' ich bei euch,  
Um sie zu vergessen, die Spröde—  
Ach, und Blätter und Bach  
Seufzen, Luise, dir nach!

*Translation*  
Softly, purling stream,  
Ye waving, whispering poplars,  
Your slumbering sounds,  
Only awaken my love.  
Seeking comfort from you,  
I've sought to forget her—the proud  
one.  
Ah! and the leaves and the stream,  
Echo Louise, thy dear name.

## I. (e) ERLKÖNIG

Wer reitet so spät durch Nacht und  
Wind?  
Es ist der Vater mit seinem Kind;  
Er hat den Knaben wohl in dem Arm,  
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein  
Gesicht?"  
"Siehst, Vater, du den Erlkönig nicht?  
Den Erlkönig mit Kron' und  
Schweif?"  
"Mein Sohn, es ist ein Nebelstreif!"

"Du liebes Kind, komm' geh mit mir,  
Gar schöne Spiele spiel' ich mit dir;  
Manch bunte Blumen sind an dem Strand,  
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du  
nicht,  
Was Erlkönig mir leise verspricht?"  
"Sei ruhig, bleibe ruhig, mein Kind;  
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?  
Meine Töchter sollen dich warten schön;  
Meine Töchter führen den nächtlichen  
Reihn  
Und wiegen und tanzen und singen dich  
ein."

"Mein Vater, mein Vater und siehst du  
nicht dort,  
Erlkönigs Töchter am düstern Ort?"  
"Mein Sohn, mein Sohn, ich seh' as  
genau:  
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne  
Gestalt;  
Und bist du nicht willig, so brauch' ich  
Gewalt."

"Mein Vater, mein Vater, jetzt fasst er  
mich an!  
Erlkönig hat mir ein Leid's getan!"

## I. (e) THE ERL-KING

*Translation*  
Who rideth so late through night and  
wind?  
It is the father with his child;  
He has the boy so safe in his arm.  
He holds him tightly, he holds him warm.

My son, in terror, why hidest thy face?  
Oh, father, see, the Erl-King is nigh!  
The Erl-King dreaded, with crown and  
robe,  
My son, 'tis but a streak of mist.

"My dearest child, come, go with me!  
Such merry plays I'll play with thee,  
For many gay flowers are blooming  
there,  
And my mother has many golden robes  
for thee."

My father, my father, and hearest thou  
not,  
What the Erl-King whispers so soft in  
my ears?  
Be quiet, oh, be quiet, my child:  
'Tis but the dead leaves stirred by the  
wind.

"Come, lovely boy, wilt thou go with  
me?  
My daughter fair shall wait on thee,  
There my daughters lead in the revels  
each night,  
They'll sing and they'll dance and they'll  
rock thee to sleep."

My father, my father, and seest thou  
not  
The Erl-King's daughters in yon dim  
spot?  
My son, my son, I see, and I know  
'Twas only the olden willow so gray.

"I love thee so, thy beauty has ravished  
my sense;  
And willing or not, I will carry thee  
hence."

My father, my father, now grasps he my  
arm,  
The Erl-King has seized me, has done  
me harm!

Dem Vater grauset's, er reitet geschwind,  
 Er hält in den Armen das ächzende Kind,  
 Erreicht den Hof mit Müh' und Not—  
 In seinen Armen das Kind war tot.

## II. (a) VOR DEM FENSTER

Soll sich der Mond nicht heller scheinen,  
 soll sich die Sonn' nicht früh' aufgeh'n,  
 so will ich diese Nacht geh'n freien,  
 wie ich zuvor auch hab' getan.

Als er wohl auf die Gasse trat,  
 da fing er an ein Lied und sang,  
 er sang aus schöner, aus heller Stimme,  
 dass sein fein's Lieb zum Bett aussprang.

Steh' still, steh' still, mein feines Lieb,  
 steh' still, steh' still und rühr' dich nicht,  
 sonst weckst du Vater, sonst weckst du  
 Mutter,  
 das ist uns beiden nicht wohlgetan.

Was frag' ich nach Vater, was frag' ich  
 nach Mutter,  
 vor deinem Schlaffenster muss ich steh'n,  
 ich will mein schönes Lieb anschauen,  
 um das ich muss so ferne geh'n.

Da standen die zwei wohl bei einander  
 mit ihren zarten Mündelein,  
 der Wächter blies wohl in sein Hörnelein.  
 Ade, es muss geschieden sein.

Ach Scheiden, Scheiden über Scheiden,  
 Scheiden tut meinem jungen Herzen  
 weh',  
 dass ich mein schön Herzlieb muss  
 meiden,  
 das vergess' ich nimmermehr.

—*Rheinisches Volkslied.*

## II. (b) SAND- MÄNNCHEN

Die Blümelein sie schlafen,  
 schon längst in Mondenschein,  
 sie nikken mit den Köpfen  
 Auf ihren Stengelein.  
 Es rüttelt sich der Blütenbaum,  
 er säuselt wie im Traum.  
 Schlafe, schlaf' du, mein Kindelein.

Sandmännchen kommt geschlichen  
 und guckt durchs Fensterlein,  
 ob irgend noch ein Liebchen  
 nicht mag zu Bette sein.  
 Und wo er nur ein Kindchen fand,  
 streut'er ihm in die Augen sand.  
 Schlafe, schlaf' du, mein Kindelein.  
 —(*Volkslied*).

The father shudders, he rides like the  
 wind.  
 He clasps to his bosom the pale, sobbing  
 child;  
 He reaches home with fear and dread;  
 Clapsed in his arms the child was dead.

## II. (a) BY THE WINDOW

"Should the moon not brighter shine,  
 Or the sun rise earlier than of yore,  
 Then I this night will go a-wooing,  
 As I have done so oft before—"

And as he walked the streets alone,  
 With voice so rich and sweet he sang,  
 That from her bed his true love heard  
 him,  
 And quickly to her feet she sprang!

O hush, O hush, my own true love,  
 Be still, be still and make no sound,  
 Lest waken should both father and  
 mother  
 And we by them should here be found—

What care I for father, what care I for  
 mother?  
 Beneath thy window I will stay,  
 For I must see my own true love  
 'Ere far from her I go away!

So side by side they stood together,  
 The while he pressed her to his heart,  
 The watchman softly blew his horn;  
 "Farewell, my love, for we must part!"

"O parting, parting, O the sorrow!  
 Parting fills my heart with woe;  
 That from my true love I must sever,  
 I can bear it nevermore!"

## II. (b) THE LITTLE SANDMAN

The little flowers are sleeping beneath  
 the pale moonshine;  
 Their tiny heads are nodding upon their  
 stalks so fine.  
 The rose-tree bends her dainty head and  
 shakes her petals red.  
 Slumber, slumber, oh, slumber, my little  
 child.

And now the sandman softly will through  
 the window peep  
 To see if any darling has not yet gone  
 to sleep.  
 For where a waking child he spies, he  
 throws sand in its eyes.  
 Slumber, slumber, oh, slumber, my little  
 child.

## II. (c) "RUHE MEINE SEELE,"

Nicht ein Lüftchen regt sich leise,  
Sanft entschlummert ruht der Hain.  
Durch der Blätter dunkle Hülle  
Stiehlt sich lichter Sonnenschein.

Ruhe meine Seele, deine Stürme gingen  
wild  
Hast getobt und hast gezittert.  
Wie die Brandung, wenn sie  
schwillt!

Diese Zeiten sind gewaltig,  
Bringen Herz und Hirn in Not—  
Ruhe meine Seele, und vergiss was dich  
bedroht.

## II. (d) SCHLECHTES WETTER

Das ist ein schlechtes Wetter,  
es regnet und stürmt und schneit;  
ich sitze am Fenster und schaue  
hinaus in die Dunkelheit.

Da schimmert ein einsames Lichtchen,  
das wandelt langsam fort;  
ein Mütterchen mit dem Laternen  
wankt über die Strasse dort.

Ich glaube, Mehl und Eier  
und Butter kaufte sie ein:  
sie will einen Kuchen backen  
für's grosse Töchterlein.

Die liegt zu Hause im Lehnstuhl  
und blinzelt schläfrig ins Licht;  
die goldene Locken wallen  
über das süsse Gesicht.

## III. (a) "VIENS, REGARDE TON JARDIN"

Viens, regarde ton jardin.  
La narcissé en fleur s'y penche.  
Tout verdoi: on voit la branche d'une  
vine entreindre un pin,  
Viens, regarde ton jardin.  
Le pommier fleuri profile son bouquet  
d'argent léger.  
Frétilant sur un rocher, l'eau serpent au  
val tranquille.  
Viens, regarde ton jardin.  
Viens, ouvrir ton beau jardin.  
Pour fleurir tes blanches roses,  
Attendait, encore closes,  
Un regard de tes doux yeux,  
Ouvre ton jardin joyeux.

## II. (c) "REST THEE, MY SPIRIT"

Not a breath of wind is stirring;  
Hill and dale are wrapped in sleep;  
Golden through the shelt'ring foliage  
Summer midday sunbeams peep.

Rest thee, rest the troubled spirit.  
Thou hast suffered, labored, toiled;  
Thou hast fought, and thou hast  
trembled,  
Like the stormbeat ocean wild!

These times are momentous,  
Head and heart must struggle sore!  
Rest thee, rest thee, O my spirit  
And forget, all thy suffering  
Will soon be o'er.

## II. (d) STORMY WEATHER

It is stormy outside—raining, blowing  
and snowing. I sit at the window  
and gaze out into the darkness.

I see the glimmer of a small light that  
wanders slowly away—a little old  
mother with a lantern hobbles across  
the street.

I think she is buying butter, flour and  
eggs to make a cake for her sick  
daughter.

She lies at home, blinking sleepily at the  
light. Her beautiful golden locks  
bathe her sweet face.

## III. (a) "COME AND SEE THY GARDEN FAIR"

Come and see thy garden fair—  
The narcissus its flower is bending.  
All is green: and see! a vine  
Fast is twining 'round a pine—  
Come and see thy garden fine!  
Now the apple tree is flaunting  
Its profile of silver flowers:  
Showering 'gainst the rocks so grey,  
Finds the stream his tranquil way.  
Come and see your garden gay—  
Come and ope thy garden fair—  
That thy roses white may flower,  
From thine eyes, in thy sweet bower,  
Send to them a heavenly ray!  
Come and ope thy garden gay!

### III. (b) FLAIOLET

En Mai quand le rossignolet,  
Chante clair au buissonnet,  
Je taille en saule un flageolet,  
Je fais de fleurs un chapelet.

Désir me vient d'amour chanter,  
Chanter d'amour au bois seulet;  
Pour me distraire et consoler,  
D'un mal d'amour qu'il faut céler.

### III. (c) THRÎNÔDIA

Versez les parfums,  
tressez la couronne;  
Séléné rayonne  
au fond des cieux bruns.  
Décorez ma tête  
d'un long voile d'or;  
qu'à chanter encore  
ma Lyre soit prête!

Taillez mon bûcher  
dans le cœur des chênes;  
je porte les chaînes  
du divin Archer!  
Phoibos m'appelle  
et me tend les bras!  
Ne me pleurez pas,  
je suis immortelle!

### III. (d) "NINNA— NANNA"

Don, don, don. . . .  
Agni bimba ha una campana,  
dolce, strana, tutta per sè:  
Suona a nottè: il cielo è bruno;  
E nessuno sa dov'è. . . .

Don, don, don. . . .  
Par che pianga, par che rida:  
Sa e non sgrida, perdona e sa.  
Dice solo quando snona:  
"Sü piu buona" . . . E tace, e va.

Don, don, don. . . .  
Vi volete confidare,  
Voci care? In voi chi c'è?  
Mamma, mamma, la campana  
Dolce, strana, mi par te!

### III. (e) LES FILLES DE CADIX

Nous venions de voir le taureau  
trois garçons, trois fillettes.  
Sur la pelouse, il faisait beau,  
et nous dansions un boléro  
au son des castagnettes;  
"Dites-moi, voisin,

### III. (b) FLAIOLET

In springtime gay, when comes sweet  
May,  
When blossoms spread o'er field and  
mead,  
I bind a chaplet for my hair, and make  
myself a flute of reed.

Alone I rove through lane and grove,  
I long to sing a song of love,  
To sing the love I must conceal  
And thus my aching heart to heal.

### III. (c) A THRENODY

Empty rich perfume,  
Laurels green entwining;  
Thro' the skies dark with gloom,  
Selene is mildly shining.  
My dark brows surrounding,  
Let a veil be hung;  
For sweet song's resounding  
Let my lyre be strung.

Build my funeral pyre  
Out of oak preparing.  
Of the God of fire,  
His bright chains I'm wearing.  
Apollo at my portal,  
His fair arms extends;  
Since I am immortal,  
Weep not, then, my friends!

### III. (d) "NINNA— NANNA"

Don, don don. . . .  
There's a chime for mother's dearie,  
Mystic, cheery—all her own;  
Nightly tolling—in the gloaming . . .  
Wherefrom coming is this tone?

Don, don don. . . .  
Sometime laughing, sometime sobbing,  
Never scolding, forgiving still,  
As a voice it seems to unfurl:  
"Be a good girl!" and then holds still!

Don, don don. . . .  
O confide in me, sweet pealing;  
Soothing, healing, who are you?  
For this chime, O Mother dearie,  
Mystic, cheery, seems like you.

### III. (e) THE GIRLS OF CADIX

O we were going to the fair,  
Three youths and maidens three;  
The fields were green, balmy the air,  
The world was gay and free from care:  
A dance we tripped with glee.

"Tell me, my friend, who loves me  
well,



si j'ai bonne mine,  
et si ma basquine  
va bien ce matin.  
Vous me trouvez la taille fine?

Ah! Ah!  
Les filles de Cadix aiment assez cela."

Et nous dansions un boléro  
un soir, c'était dimanche.  
Vers nous s'en vint un hidalgo  
cousu d'or, la plume au chapeau,  
et le poing sur la hanche:

"Si tu veux de moi,  
brune au doux sourire,  
tu n'as qu'à le dire  
cet or est à toi."

"Passez votre chemin, beau sire,  
Les filles de Cadix  
n'entendent pas cela!"

—*Alfred de Musset.*

#### IV. (a) ROSE DE PROVENCE

C'est une fleur, fleur des prairies,  
C'est une belle Rose de Provence.  
Sa chevelure ressemble à la nuit,  
Et ses beaux yeux semblent des Myosotis.

Quand du village, elle se promène,  
C'est un plaisir de la voir marcher.  
Sa jolie taille ronde et gracieuse,  
Semble une vague souple et mystérieuse.

Oh sa voix douce, douce comme une  
flûte,

Oh elle chante mieux qu'un sérin.

Fraîche comme une rose blanche comme  
la neige.

Pure comme une Sainte est ma Rose de  
Provence.

#### IV. (b) FINLANDSCH VOLKSLIED

(Hertenlied)

Tuku, tuku lampaitani,  
Tuku, tuku lampaitani  
kili kiliani  
päkä päkä puskuri passiä,  
päkä päkä passiani.  
Aurinka tuolla laskehti  
missahan kulta vypükii  
kyllä me tavatan huomenna  
toisemma surella aholla.

#### IV. (c) GIROMETTA

Chi t'ha fatto quelle scarpette,  
che ti stan sì ben, Girometta?  
che ti stan sì ben?

Me l'ha fatte lo mio Amore,  
che mi vol gran ben.

If in my basque so sweet,  
I'm looking at my best today,  
And if my figure's neat?  
The girls of Cadix like it well  
When pretty things their sweethearts  
tell."

One eve we danced a boléro.  
With hand upon his hip,  
There came to us a hidalgo,  
In suit of gold and high chapeau  
And smile upon his lip.

"If you would love me, maiden fair,  
Brunette, with sweetest smile,  
I'm not averse to your dark eyes  
My gold will thee beguile."

"Pass on, Monsieur, you do not know,  
The Cadix maiden is not so!"

#### IV. (a) ROSE DE PROVENCE

She is a flower—a flower of the prairies,  
She is a lovely rose of Provence,  
Her hair is like the night,  
And her eyes like forget-me-nots.

When she walks in the village,  
Her beauty is a pleasure,  
Her figure, round and graceful,  
Is like a wave, supple and mysterious.

Her voice has the sweetness of a flute,  
And she sings like a bird.

Fresh as a rose, white as the snow,  
Pure as a saint is my rose of Provence.

#### IV. (b) TUKU, TUKU!

Come, come, my little lambkins fine,  
Come, my good old mother-ewe;  
Evening is here, the bells are ringing,  
'Tis time to go to rest.  
My sweetheart in her silken gown  
Let me wait in vain.  
Ah! She will not come again  
As the day is done,  
Night decks the wide meadow  
And I hear the owl's cry.

#### IV. (c) GIROMETTA

Who has fashioned the tiny slippers  
That become thee so, Girometta,  
That become thee so?

They were wrought by my beloved  
Who adores me so, Girometta,  
Who adores me so.

Chi t'ha fatto quelle calzette,  
che ti stan sì ben, Girometta?  
che ti stan sì ben?

Me l'ha fatte lo mio Amore,  
che mi vol gran ben.

Who has woven the silken stockings  
That become thee so, Girometta,  
That become thee so?

They were wrought by my belovèd  
Who loves me so, Girometta,  
Who loves me so.  
—(*Unknown poet of the 16th Century*)  
*English version by Deems Taylor.*

#### IV. (d) IRISH LULLABY

I've found my bonny babe a nest on  
slumber tree.  
I'll rock you there to rosy rest astore  
machree!  
O lulla lo! sing all the leaves on slumber  
tree  
till everything that hurts or grieves afar  
must flee.

I'd put my pretty child to float away  
from me,  
within the new moon's silver boat on  
slumber sea.  
And when your starry sail is o'er, from  
slumber sea,  
my precious one, you'll step ashore on  
mother's knee.

#### IV. (e) WITHIN A MILE OF EDINBOURGH TOWN

'Twas within a mile of Edinbrough town,  
In the rosy time of the year,  
Sweet flowers bloomed and the grass was  
down.  
And each shepherd woo'd his dear.  
Bonnie Jockie, blythe and gay,  
Kissed young Jenny making hay;  
The lassie blushed and frowning cried,  
"Na, na, it winna do,  
I canna, canna, winna, winna,  
Maunna buckle to."

But when he vow'd he wad make her his  
bride,  
Though his flocks and herds were not  
few,  
She gie'd him her hand and a kiss beside.  
And vow'd she'd forever be true.  
Bonnie Jockie, blythe and free,  
Won her heart right merrily;  
At kirk she no more frowning cried,  
"Na, na, it winna do,  
I canna, canna, winna, winna,  
Maunna buckle to."

#### IV. (f) "OH, CHARLIE IS MY DARLING"

Oh, Charlie is my darling, my darling, my darling,  
Charlie is my darling, the young chevalier.  
'Twas on a Monday morning,  
Right early in the year,  
When Charlie came to our town,  
The young chevalier.  
As he cam' marchin' up the street  
The pipes play'd loud and clear,  
And a' the folks cam' runnin' out  
To meet the chevalier!  
Wi' Hieland bonnets on their heads  
And the young chevalier.  
They cam' to fight for Scotland's right  
And the young chevalier.

*The*  
CURTIS INSTITUTE *of* MUSIC  
RITTENHOUSE SQUARE  
PHILADELPHIA

*SECOND RECITAL*

IN A SERIES BY

MEMBERS OF THE FACULTY

FOYER of the ACADEMY of MUSIC

Thursday Evening, March 5, 1925, at 8:15 o'clock

CARL FLESCH, *Violinist*  
JOSEF HOFMANN, *Pianist*

---

*PROGRAM*

LUDWIG VAN BEETHOVEN    Sonata in C minor, Opus 30, No. 2,  
1770-1827                      for Piano and Violin

Allegro con brio  
Adagio cantabile  
Scherzo. Allegro.  
Finale. Allegro.

Sonata in F major, Opus 24, for  
Piano and Violin

Allegro.  
Adagio molto espressivo.  
Scherzo. Allegro molto.  
Rondo. Allegro ma non troppo

Sonata in A major (Kreutzer Sonata),  
Opus 47, for Piano and Violin

Adagio sostenuto—Presto.  
Andante con variazioni  
Finale. Presto.

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*The Piano is a Steinway*

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Local Direction: CONCERT MANAGEMENT ARTHUR JUDSON





*The*  
CURTIS INSTITUTE of MUSIC  
RITTENHOUSE SQUARE  
PHILADELPHIA

THIRD RECITAL

IN A SERIES BY  
MEMBERS OF THE FACULTY

FOYER of the ACADEMY of MUSIC

Thursday Evening, April 16, 1925, at 8.15 o'clock

HORACE BRITT, *Violoncellist*  
CARLOS SALZEDO, *Harpist*

PROGRAM

- |               |  |  |
|---------------|--|--|
| 1. *Sarabande |  | Francois Couperin<br>1668-1733         |
| †Solfeggietto |  | Karl Philipp Emanuel Bach<br>1714-1788 |
| *Giga (Jig)   |  | Arcangelo Corelli<br>1658-1713         |
| *Rigaudon     |  | Jean-Philippe Rameau<br>1683-1764      |

CARLOS SALZEDO

- |                       |                        |              |
|-----------------------|------------------------|--------------|
| 2. Intermezzo         | } From 'Cello Concerto | Edouard Lalo |
| Introduction et Rondo |                        |              |
| HORACE BRITT          |                        |              |

- |                           |   |                  |
|---------------------------|---|------------------|
| 3. En Bateau              |   | Claude Debussy   |
| Le bon petit roi d'Yvetot |   | Marcel Grandjany |
| Introspection             | } | Carlos Salzedo   |
| Mirage                    |   |                  |
| Whirlwind                 |   |                  |

CARLOS SALZEDO

- |                  |                              |                   |          |
|------------------|------------------------------|-------------------|----------|
| 4. Langsam       | } From "STUCKE IM VOLKSTON," | } Robert Schumann |          |
| Nicht schnell    |                              |                   | Opus 102 |
| Nicht zu schnell |                              |                   |          |
| Menuet           |                              | Claude Debussy    |          |
| Danse Espagnole  |                              | Enrique Granados  |          |

HORACE BRITT

- |           |                    |                       |
|-----------|--------------------|-----------------------|
| 5. Sonata | Preludio-Allemanda | De Fesch<br>1695-1758 |
|           | Sarabande          |                       |
|           | Menuet             |                       |

HORACE BRITT and CARLOS SALZEDO

At the piano: Ruth Muzzy Conniston

*Mr. Salzedo Uses the Lyon and Healy Harp Exclusively  
The Piano is a Steinway*

\*Transcribed by Carlos Salzedo

†Transcribed by Marie Miller

Local Direction: CONCERT MANAGEMENT ARTHUR JUDSON



THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

FIRST RECITAL

IN A SERIES BY  
MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

THURSDAY EVENING, FEBRUARY 5, 1925, AT 8.15 O'CLOCK

EMANUEL ZETLIN, VIOLINIST

ELLIS CLARK HAMMANN, AT THE PIANO

FERRUCCIO BUSONI . . . . . Concerto in D major, Opus 35

Allegro moderato    Quasi andante    Allegro impetuoso  
Alla marcia, pomposo umoristico

MAX REGER . . . . . Prelude and Fugue in G minor, Opus 117, No. 2

ERICH WOLFGANG KORNGOLD . . . Suite "Much Ado About Nothing"

Mädchen im Brautgemach

Holzapfel und Schlehwein. (In the mood of  
a grotesque funeral march)

Garten Szene

Mummenschanz (Hornpipe)

C. SAINT-SAËNS . . . . . Havanaise

P. I. TSCHAIKOWSKY . . . . . Valse Scherzo, Opus 34

The Piano is a Steinway

The Next Recital in this series will be given by Mr. Michael Press,  
Violinist, on Monday evening, February 16.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## SECOND RECITAL IN A SERIES BY MEMBERS OF THE FACULTY IN THE CONCERT ROOM OF THE INSTITUTE

MONDAY EVENING, FEBRUARY 16, 1925, AT 8.15 O'CLOCK

MICHAEL PRESS, VIOLINIST

ISABELLA VENGEROVA, AT THE PIANO

TARTINI-KREISLER	. . . . .	Sonata in G minor ("Devil's Trill")
BACH-SILOTI	. . . . .	Concerto in E major Moderato Adagio Allegro moderato
C. F. HURLEBUSH (1690-1765)	} Arranged by MICHAEL PRESS	Adagio (Played from manuscript)
C. DAQUIN (1694-1772)		. . . . . Le Coucou
W. A. MOZART (1719-1787)		. . . . . Menuett
F. COUPERIN (1668-1733)		Les petits moulins a vent
R. SCHUMANN	} Arranged by MICHAEL PRESS	{ . . . . . Aria . . . . . Fragment
J. BRAHMS		. . . . . Intermezzo, Opus 76
R. WAGNER		{ . . . . . Albumblatt Spinnerlied (Concert Paraphrase)
SAINT-SAËNS-YSAË	. . . . .	Caprice d'après l'Etude en forme de valse

The Piano is a Steinway

The next recital in this Series will be given by Mr. Austin Conradi,  
Pianist, on Wednesday evening, February 18.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## THIRD RECITAL

IN A SERIES BY

## MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY EVENING, FEBRUARY 18, 1925, at 8.15 o'clock

## AUSTIN CONRADI, PIANIST

- |            |           |   |
|------------|-----------|---|
| BACH-LISZT | . . . .   | Fantasia and Fugue in G minor               |
| J. BRAHMS  | . . . . , | Intermezzo in B flat, Opus 117, No. 2       |
|            |           | Intermezzo in A minor, Opus 118, No. 1      |
|            |           | Intermezzo in E flat minor, Opus 118, No. 6 |
|            |           | Capriccio in C major, Opus 76, No. 8        |
| F. CHOPIN  | . . . .   | Sonata in B flat minor                      |
|            |           | Grave (Doppio movimento)                    |
|            |           | Scherzo                                     |
|            |           | Marche Funèbre                              |
|            |           | Finale                                      |
| C. DEBUSSY | . . . .   | Images (Première Série)                     |
|            |           | Reflets dans l'eau                          |
|            |           | Hommage à Rameau                            |
|            |           | Mouvement                                   |
| M. RAVEL   | . . . .   | Pavane (Pour une Infante défunte)           |
|            |           | Jeux d'eau                                  |

Mr. Conradi uses a Baldwin Piano

The Steinway is the official piano of the Curtis Institute of Music

The next recital in this series will be given by Mr. Horatio Connell, Baritone, on Tuesday evening, February 24.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## FOURTH RECITAL IN A SERIES BY MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

TUESDAY EVENING, FEBRUARY 24, 1925, AT 8.15 O'CLOCK

HORATIO CONNELL, BARITONE

ELLIS CLARK HAMMANN, AT THE PIANO

G. PAISIELLO (1741-1816) . . . . . Nel cor piu non mi sento  
C. MONTEVERDI (1567-1643) . . . . . Lasciatemi morire  
OLD ENGLISH (1613) . . . . . "Here she her sacred bower adorns"

Recitative and Aria:

G. F. HANDEL . . . "O ruddier than the cherry." From "Acis and Galatea"

R. SCHUMANN	. . . . .	}	Frühlingsgruss
			Der Schatzgräber
			Schmetterling
			Allnächtlich im Traume
R. STRAUSS	. . . . .		Heimliche Aufforderung

G. VERDI . . . . . "Eri tu." From "The Masked Ball"

ELLIS CLARK HAMMANN . . . . . Wanderer's Night Song

S. RACHMANINOFF . . . . . Lilacs

M. MAYER	. . . . .	}	Dirge in the Woods
			. . . . . Raindrops

ROGER QUILTER . . . . . Song of the Blackbird

The Piano is a Steinway

The next recital in this series will be given by Mr. George F. Boyle,  
Pianist, on Thursday evening, February 26.

## NEL COR PIÙ NON MI SENTO

*(In My Heart I Feel No More)*

### Translation

In my heart I feel no more  
The brightness of youth.  
Love, thou source of my torments,  
Thine is the blame.  
Thou dost prick and sting  
And goad me,  
And wear me away.  
What? Have pity!  
I am brought to despair.

## LASCIATEMI MORIRE

*(Let Me Die)*

### Translation

Oh, let me die! Whence do you wish me to  
find comfort for my hard lot, for my bitter sorrow.  
Oh, let me die!

## HERE SHE HER SACRED BOWER ADORNS

Here she her sacred bower adorns,  
The rivers clearly flow;  
The groves and meadows swell with flowers,  
The winds all gently blowe.  
Her sun-like beauty shines so faire,  
Her spring can never fade,  
Who then can blame the life that strives  
To harbour in her shade?  
Her grace I sought, her love I wooed,  
Her love though I obtaine,  
No time, no toyle, no vow, no faith,  
Her wished grace can gaine.  
Yet truth can tell my heart is hers.  
And her will I adore;  
And from that love when I depart.  
Let Heav'n view me no more.

## O RUDDIER THAN THE CHERRY

I rage, I melt, I burn,  
The feeble god has stabbed me to the heart.  
Thou trusty pine!  
Prop of my godlike steps, I lay thee by!  
Bring me a hundred reeds of decent growth  
To make a pipe for my capacious mouth;  
In soft enchanting accents let me breathe  
Sweet Galatea's beauty, and my love.

O ruddier than the cherry!

O sweeter than the berry!

O nymph, more bright than moonshine night,  
Like kidlings, blithe and merry.

Ripe as the melting cluster.

No lily has such lustre,

Yet hard to tame, as raging flame.

And fierce as storms that bluster.

## FRÜHLINGSGRUSS

*(Spring Greeting)*

### Translation

With greetings glad thy dawn we hail, lovely spring-  
time!  
Bright welcome smiles from all the land, lovely  
springtime!  
Beauteous springtime! all around echoes thy wel-  
come in tuneful sound.  
A thousand times thy smile we hail, lovely spring-  
time!  
Oh, stay thy steps within our vale, lovely spring-  
time!  
Make in every heart thy home, all things bright to  
share thy smile will come.

## DER SCHATZGRÄBER

*(The Treasure Hunter)*

When all the world was sleeping,  
He sought in the night a cave.  
Impatiently, deep in the mountain  
For a gold treasure he sought.

The angel of Heaven was singing  
Meanwhile in the calm of the night,  
Like unto red eyes was piercing  
The metal in the gloomy light.

"And wilt thou mine!  
And grimmer dug he and grimmer dug!"  
Then tumbled stones, rocks and boulders  
Over the fool far below.

A scoffing laugh rebounded  
Within the jumbled tomb  
The angel's song resounded  
Sorrowful in the gloom.

## SCIMETTERLING

*(The Butterfly)*

### Translation

O butterfly, speak, why shy and so meek?  
Why fly then so hasty, now far and now near!  
I'll do thee no harm, O have no alarm!  
And were I a flower, so speak I to thee.  
So speak I to thee! Come, come then to me!  
I'll give thee my heart then, how good I'm to thee!

## ALLNÄCHTLICH IM TRAUME

*(All Night Long I'm Dreaming)*

### Translation

All night long I'm dreaming, love, of you,  
And see you so smiling, hear you calling:  
And then cry out in bitter pain,  
Before you prostrate falling.  
You gaze, love, at me longingly then.  
Your bloud head shaking, your gaze you lower.  
And from your eyelids fall like rain  
The tears, a pearly shower.  
You whisper softly one word at morn,  
And give me your wreath of pale cypress blossoms:  
But I awake! and the wreath is gone,  
The word, too, I've forgotten.

## HEIMLICHE AUFFORDERUNG

*(The Lover's Pledge)*

*Translation*

Up, lift now the sparkling gold cup to the lip and  
drink!  
And leave not a drop in the goblet fill'd to the  
brink.  
And as thou dost pledge me, let thine eyes rest on  
me,  
Then I will respond to thy smile and gaze all silent  
on thee.  
Then let thy bright eyes wander around  
O'er the comrades gay and merry—  
O do not despise them, love;  
Nay! lift up the sparkling gold goblet and join the  
sway—  
Let them rejoice and be happy this festive day.  
But when thou hast drunk and eaten, no longer  
stay;  
Rise and turn thine eyes from the drinkers and  
hasten away!  
And wending thy steps to the garden, where blush  
the roses fair,  
Come—the sheltering arbour! I'll meet thee there,  
And soft on thy bosom resting let me adore  
Thy beauty, drink thy kisses as oft before—  
I'll twine around thy forehead the roses white—  
O come, thou wondrous, bliss-bestowing, longed-for  
night!  
JOHN BERNHOFF.

## ERI TU

*Translation*

Up! arise! And thy son there do I allow thee to  
behold;  
In darkness and in silence there awhile thy shame  
and my dishonor hiding!  
But not on her, on yon fragile existence be my blow  
directed;  
Elsewhere I'll seek atonement to purge the stain  
from my honor, it is thy life blood!  
Ere long my vengeful dagger from thy base heart  
shall bid it flow;  
Retribution exacting for all my woe.

Is it thou who has sullied a soul so pure,  
In whose virtue my spirit delighted,  
Hast betray'd me, whose affection I deem'd so  
secure?  
Of my life thou hast poison'd the stream! Traitor  
vile!  
It is thus I'm requited, who the first in thy friend-  
ship, yea, the first in thy friendship did seem!  
O the grief for a joy now departed,  
For caresses that made life a heaven!  
When Adelia, an angel pure-hearted,  
In my arms lay transported with love!  
All is over; and hate's bitter leaven, and longing for  
death fill my torn, aching heart!  
O grief for joy departed!  
Hope supports me no more.

## WANDERER'S NIGHT SONG

High among the mountains is rest,  
The sun has fallen in the west,  
Scarcely a breeze, scarcely a breeze,  
The birds are silent in woodlands,  
The birds are silent in woodlands,  
Wait now and soon, wait now and soon,  
Thou shalt find rest, thou shalt find rest.

## LILACS

Morning skies are aglow  
While the lilac trees blow,  
And I breathe of the fresh morning wind;  
By the shadowy pool,  
Where it's dewy and cool,  
I must see if my fortune I'll find.

Ah, of luck there's scant dole,  
Yet it's ev'ryone's goal,  
And my own lies out there in the dell;  
Hidden there all around  
Cluster'd lilacs are found,  
And my own little fortune, as well.

## DIRGE IN WOODS

A wind sways the pines, and below  
Not a breath of wild air;  
Still as the mosses that glow  
On the flooring and over the lines  
Of the roots here and there.  
The pine tree drops its dead:  
They are quiet as under the sea.  
Overhead, overhead,  
Rushes life in a race,  
As the clouds the clouds chase;  
And we go,  
And we drop like the fruits of the tree,  
Even we,  
Even so.

GEORGE MEREDITH.

## RAINDROPS

The great rain is over,  
The little rain begun,  
Falling from the higher leaves,  
Bright in the sun,  
Down to the lower leaves,  
One drop by one.

MARY E. COLERIDGE.

## SONG OF THE BLACKBIRD

The nightingale has a lyre of gold,  
The lark's is a clarion call,  
And the blackbird plays but a boxwood flute,  
But I love him best of all.

For his song is all of the joy of life,  
And we in the mad spring weather,  
We two have listened till he sang  
Our hearts and lips together.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## FIFTH RECITAL

IN A SERIES BY  
MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

THURSDAY EVENING, FEBRUARY 26, 1925, AT 8.15 O'CLOCK

### GEORGE BOYLE, PIANIST

BACH-LISZT . . . Organ Prelude and Fugue in A minor

BACH-BUSONI . . . Two organ choral preludes:  
"Awake, the voice commands"  
"Rejoice, beloved Christians"

GLUCK-BRAHMS . . . Gavotte

GEORGE BOYLE . . . Berceuse  
Pierrot  
Sonata in B major  
Moderato, un poco maestoso - Poco piu allegro  
Andante pensieroso, attacca  
Allegro ma non troppo, quasi marziale

F. CHOPIN . . . Ballade in F minor, Opus 52  
Lithuanian Song (Transcribed by Sgambati)  
Polonaise in A flat, Opus 53

The Piano is a Steinway

The next recital in this series will be given by Mlle. Berthe Bert,  
Pianist, on Tuesday evening, March 10.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## SIXTH RECITAL IN A SERIES BY MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE  
TUESDAY EVENING, MARCH 10, 1925, AT 8.15 O'CLOCK

### BERTHE BERT, PIANIST

BACH-LISZT	. . . .	Organ Prelude and Fugue in A minor
J. RAMEAU	. . . .	Gavotte pour les heures et les zephirs
F. COUPERIN	. . . .	Tic-Toc-Choc
F. CHOPIN	. . . .	Fantasie in F minor, Opus 49
		Three Etudes:
		Opus 10, No. 3
		Opus 25, No. 2
		Opus 10, No. 10
C. FRANCK	. . . .	Prelude, Chorale and Fugue
C. DEBUSSY	. . . .	Les Poissons d'Or
C. SAINT-SAËNS		Etude en forme de valse

The Piano is a Steinway

The next recital in this Series will be given by Mme. Charles Cahier  
Contralto, on Thursday evening, March 12





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## SEVENTH RECITAL

IN A SERIES BY

### MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

THURSDAY EVENING, MARCH 12, 1925, AT 8.15 O'CLOCK

### Mme. CHARLES CAHIER, CONTRALTO

FRANK BIBB, AT THE PIANO

ROBERT SCHUMANN . . . Frauenliebe und Leben  
Seit ich ihn gesehen  
Er, der Herrlichste von Allen  
Ich kann's nicht fassen, nicht glauben  
Du Ring an meinem Finger  
Helft mir, ihr Schwestern  
Süsser Freund, du blickest  
An meinem Herzen, an meiner Brust  
Nun hast Du mir den ersten Schmerz getan

HUGO WOLF

Geistliche Lieder . . . Herr, was trägt der Boden hier?  
Nun, wand're, Maria

Secular Songs . . . Auf einer Wanderung  
Auch kleine Dinge  
In dem Schatten meiner Locken  
Geh' Geliebter, geh' jetzt  
Elfenlied

The Piano is a Steinway

The next recital in this series will be given by Mr. Carl Flesch,  
Violinist, on Wednesday evening, March 18.

## FRAUENLIEBE UND LEBEN

### SEIT ICH IHN GESEHEN

Seit ich ihn gesehen, glaub' ich blind zu sein,  
Wo ich hin nur blicke, seh' ich ihn allein.  
Wie im wachen Traume schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel heller, heller nur empor.  
Sonst ist licht und farblos alles um mich her,  
Nach der Schwestern Spiele nicht begehr' ich mehr,  
Möchte lieber weinen still im Kämmerlein,  
Seit ich ihn gesehen, glaub' ich blind zu sein.

### ER, DER HERRLICHSTE VON ALLEN

Er, der Herrlichste von Allen, wie so milde, wie so gut!  
Holde Lippen, klares Auge, heller Sinn und fester Muth.  
So wie dort in blauer Tiefe hell und herrlich jener Stern,  
Also Er an meinem Himmel hell und herrlich, hehr und fern!  
Wandle, wandle deine Bahnen, nur betrachten deinen Schein,  
Nur in Demuth ihn betrachten, selig nur, und traurig sein.  
Höre nicht nein stilles Beten, deinem Glücke nur geweiht,  
Darfst mich nied're Magd nicht kennen, hoher Stern der Herrlichkeit, hoher Stern der Herrlichkeit.  
Nur die Würdigste von Allen darf beglücken deine Wahl,  
Und ich will die Hohe segnen viele tausendmal;  
Will mich freuen dann und weinen, selig, selig bin ich dann.  
Sollte mir das Herz auch brechen, brich, o Herz, was liegt daran?  
Er, der Herrlichste von Allen, wie so milde, wie so gut!  
Holde Lippen, klares Auge, heller Sinn und fester Muth, wie so milde, wie so gut.

### ICH KANN'S NICHT FASSEN, NICHT GLAUBEN

Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt,  
Wie hätt' er doch unter Allen  
Mich Arme erhöht und beglückt?  
Mir war's, er habe gesprochen:  
"Ich bin auf ewig dein"  
Mir war's ich träume noch immer,  
Es kann ja nimmer so sein,  
Es kann ja nimmer so sein!  
O lass im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligen Tod mich schlürfen  
In Thränen unendlicher Lust.  
Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt,  
Wie hätt' er doch unter Allen  
Mich Arme erhöht und beglückt?  
Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt.

### DU' RING AN MEINEM FINGER

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an die Lippen, an das Herz zu mein.  
Ich hatt' ihn ausgeträumet,  
Der Kindheit friedlich schönen Traum,  
Ich fand allein mich verloren  
Im öden, unendlichen Raum.  
Du Ring an meinem Finger,  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Werth.

### SINCE MINE EYES HAVE SEEN HIM

Since mine eyes have seen him, as if blind I seem  
When I gaze around me I see only him.  
Ever thus his image does my day-dream fill,  
Growing out of darkness, brighter, brighter beaming still.

But for him no ray of light would mark my way,  
With my sisters gaily I no more can play.  
In my lonely chamber I would weep and dream,  
Since mine eyes have seen him, as if blind I seem.

### HE, THE BEST OF ALL, THE NOBLEST

He, the best of all, the noblest, O, how gentle, O how kind!  
Lips of sweetness, eyes of brightness, brave of heart and clear of mind.  
As from boundless depths of azure bright and glorious shines yon star,  
So shines he from out my heaven, bright and glorious, high and far.  
Onward speed thy course exalted; far below as I remain,  
On thy radiance humbly gazing, thrills my heart with joy and pain.  
Know thou not, when for thy welfare low in silent prayer I bow;  
I for thee am all too lowly, lofty star of glory thou, lofty star of glory thou!  
'Tis alone the best, the worthiest by thy choice should favor'd be,  
And a thousand times I'll bless her, who is thus belov'd by thee.  
Shedding tears, altho' rejoicing, happy, happy then my lot;  
E'en tho' my poor heart be broken, break, O heart, it matters not.  
He, the best of all, the noblest, O, how gentle, O, how kind!  
Lips of sweetness, eyes of brightness, brave of heart and clear of mind.  
O, how gentle! O, how kind!

### I CAN NOT, DARE NOT BELIEVE IT

I can not, dare not believe it,  
Ah, surely, 'tis but a dream,  
For why should poor I be chosen,  
Be blest and exalted by him?  
Meseems as if he had spoken:  
"I am for ever thine!"  
Meseems as were I still dreaming,  
Such bliss can never be mine,  
Such bliss can never be mine!  
O let me dream on his bosom  
And dreaming so let me die;  
Such rapturous death were welcome,  
In tears of unending joy.  
I can not, dare not believe it,  
Ah, surely, 'tis but a dream,  
For why should poor I be chosen,  
Be blest and exalted by him?  
I can not, dare not believe it,  
Ah, surely, 'tis but a dream!

### THE RING UPON MY FINGER

Thou ring upon my finger,  
My beautiful ring of gold,  
My lips on thee fervently linger,  
And close the dear treasure to my heart I hold.  
My childhood's dream had vanish'd,  
A joyous dream serene and bright;  
Alone I seem'd as if banish'd  
To desolate regions of night.  
Thou ring upon my finger,  
Hast giv'n to glad thoughts a birth,  
Forbiddest clouds to linger,  
Transformest to rapture my life on earth.

## IN DEM SCHATTEN MEINER LOCKEN

In dem Schatten meiner Locken  
Schief mir mein Geliebter ein;  
Weck ich ihn nun auf? Ach nein!  
Sorglich ströhlt' ich meine krausen  
Locken täglich in der Frühe;  
Doch umsonst ist meine Mühe,  
Weil die Winde sie zerzausen.  
Lockenschatten, Windessausen  
Schläfert den Liebsten ein;  
Weck ich ihn nun auf? Ach nein!  
Hören muss ich, wie ihn gräme,  
Dass er schmachtet schon so lange,  
Wie ihm Leben gab' und nehme  
Diese meine braune Wange.  
Und er nennt mich seine Schlange,  
Und doch schlief er bei mir ein;  
Weck ich ihn nun auf? Ach nein!

## GEH', GELIEBTER

Geh', Geliebter, geh' jetzt!  
Sieh, der Morgen dämmert.  
Leute geh'n schon durch die Gasse,  
Und der Markt wird so belebt,  
Dass der Morgen wohl, der blasse,  
Schon die weissen Flügel hebt.  
Und vor unsern Nachbarn bin ich  
Bange, dass du Anstoss gibst;  
Denn sie wissen nicht, wie innig  
Ich dich lieb' und du mich liebst.  
Drum Geliebter, geh' jetzt!  
Sieh, der Morgen dämmert.  
Wenn die Sonn am Himmel scheinend  
Scheucht vom Feld die Perlen klar,  
Muss auch ich die Perle weinend  
Lassen, die mein Reichtum war.  
Was als Tag den andern funkt,  
Meinen Augen dünkt es Nacht.  
Da die Trennung bang mir dunkelt,  
Wenn das Morgenrot erwacht.  
Geh', Geliebter, geh' jetzt!  
Sieh, der Morgen dämmert.  
Fliehe denn aus meinen Armen,  
Denn versäumest in die Zeit,  
Möchten für ein kurz Erwarmen  
Wir vertauschen langes Leid.  
Ist in Fegefeuers Qualen  
Doch ein Tag schon auszustehn,  
Wenn die Hoffnung fern in Strahlen  
Lässt des Himmels Glorie seh'n.  
Drum, Geliebter, geh' jetzt!  
Sieh, der Morgen dämmert.

## ELFENLIED

Bei Nacht im Dorf der Wächter rief: "Elfel!"  
Ein ganz kleines Elfenchen im Walde schlief wohl um  
die Elfel  
Und meint, es rief ihm aus dem Tal  
Bei seinem Namen die Nachtigall.  
Oder Silpelit hätt' ihm gerufen.  
Reibt sich der Elf' die Augen aus,  
Begibt sich vor sein Schneckenhaus  
Und ist als wie ein trunken Mann,  
Sein Schläfflein war nicht voll getan,  
Und humpelt also, tippe, tapp,  
Durchs Haselholz ins Tal hinab,  
Schlupft an der Mauer hin so dicht,  
Da sitzt der Glühwurm Licht an Licht.  
"Was sind das helle Fensterlein?"  
"Da drin wird eine Hochzeit sein:  
"Die Kleinen sitzen beim Mahle,  
"Und treiben's in dem Saale.  
"Da duck'ich wohl ein wenig 'nein!"  
Pfiu, stösst den Kopf an harten Stein!  
Elfel, gelt, du hast genug? Gukuk!  
Elfel, gelt, du hast genug? Gukuk!  
Gukuk! Gukuk! Gukuk!

## IN THE SHADOW OF MY TRESSES

In the shadow of my tresses,  
My beloved to sleep has gone.  
Shall I wake him? Yes? Sleep on!  
Every morn I comb my waving tresses  
Just before the dawning;  
But in vain; my care disdaining  
Wild the winds my locks dishevel.  
'Neath my tresses, wild and wind-tossed,  
My beloved to sleep has gone.  
Shall I wake him? Yes? Sleep on—  
And I hear him fondly pleading  
That his heart for me doth languish,  
That his life's whole joy and anguish  
In my sun-brown cheeks are beating;  
And in sleep, his curse, he called me,  
While by me at rest he lay:  
Shall I wake him? Yes? Ah, nay!

## GO, MY LOVED ONE, GO NOW!

Go my loved one, go now!  
See the morn is breaking.  
To and fro the folk are passing,  
And the market place alive,  
And the pale wings of the morning  
Seem to warn us; day is nigh!  
And I fear the neighbors chiding,  
And their looks of scorn,  
For they do know how deeply, thee  
I love and for thee yearn!  
So my loved one, go now  
See the morn is breaking—  
When the sun in Heaven shining  
Melts the crystal, pearly dew,  
Must thy crystal tear-drops,  
Softly falling, melt my heart anew?  
Tho' the sun's bright rays are beaming,  
Day to me is darkest night,  
For I dread the hour of parting  
At the dawn of morning bright!  
Go, my loved one, go now.  
See, the morn is dawning.  
Flee then, flee mine arms, love!  
Thou already it is morn—  
Shall these fleeting hours of rapture,  
End in deepest grief and scorn?  
Then the tortures of the parting  
Are for us the sweetest pain,  
When our heart's sweet hope returning,  
Opens Heaven's Gates again!  
So, my loved one, go now!  
See the morn is breaking.

## ELFIN-SONG

"Elev'n o'clock" the watch-man cries "hear me!"  
Asleep in the woods quite a wee elf lies in fright  
up starts he.  
He knew not whence that loud sound came,  
He thought the nightingale called his name,  
Or that Silpelit might have required him.  
The little elf then rubs his eyes  
And from his couch he doth arise,  
He goes about quite drunk with sleep  
And hardly can his balance keep,  
He wanders softly on tiptoe  
Through brushwood to the vale below,  
Then gently to a wall he creeps  
And at the glowworms there he peeps.  
"Their windows shine so clear and bright,  
"It seems a wedding's there tonight:  
"I hear the children are singing  
"With mirth their voices ringing.  
"If I look in what harm is done?"  
Oh, his poor head did strike a stone!  
Poor elf, say, will that now do? Cuckoo!  
Poor elf, say, will that now do? Cuckoo!  
Cuckoo! Cuckoo! Cuckoo!

## NUN HAST DU MIR DEN ERSTEN SCHMERZ GETHAN

Nun hast du mir den ersten Schmerz gethan, der  
aber traf.  
Du schläfst, du haiter, unbarmherz' ger Mann, den  
Todesschlaf.  
Es blicket die Verlass'ne vor sich hin, die Welt ist  
leer, ist leer.  
Geliebet hab' ich und gelebt, ich bin nicht lebend  
mehr.  
Ich zieh' mich in mein Inn'res still zurück, der  
Schleier fällt,  
Da hab' ich dich und mein verlornes Glück, du  
meine Welt!

## HERR, WAS TRÄGT DER BODEN HIER

Herr, was trägt der Boden hier,  
Den du tränkst so bitterlich?  
"Dornen, liebes Herz, für mich,  
Und für dich der Blumen Zier."  
Ach, wo solche Bäche rinnen,  
Wird ein Garten da gedeih'n?  
"Ja, und wisse; Kränzlein,  
Gar verschied'ne flieht man drinnen."  
O, mein Herr, zu wessen Zier  
Windet man die Kränze? Sprich!  
"Die von Dornen sind für mich,  
Die von Blumen reich' ich dir."

## NUN WAND'RE, MARIA

*(Der heilige Joseph singt:)*

Nun wand're, Maria, nun wand're nur fort,  
Schon krähen die Hähne, und nah ist der Ort.  
Nun wand're, Geliebte, du Kleinod mein,  
Und halde wir werden in Bethlehem sein.  
Dann ruhest du fein und schlummerst dort.  
Schon krähen die Hähne und nah ist der Ort.  
Wohl seh' ich, Herrin, die Kraft dir schwinden;  
Kann deine Schmerzen, ach, kaum verwinden,  
Getrost! wohl finden wir Herberg dort;  
Schon krähen die Hähne, und nah ist der Ort.  
Wär' erst bestanden dein stündlein, Marie.  
Die gute Botschaft, gut lohnt' ich sie.  
Das Eselein hie gab' ich drum fort!  
Schon krähen die Hähnen, komm'! nah ist der Ort.

## AUF EINER WANDERUNG

In ein freundliches Städtchen tret' ich ein,  
In den Strassen liegt roter Abendschein.  
Aus einem o'f'nen Fenster eben,  
Über den reichsten Blumenflor hinweg,  
Hört man Goldglockentöne schweben,  
Und eine Stimme scheint ein Nachtigallenchor,  
Dass die Blüten beben,  
Dass die Lüfte leben,  
Dass in höherem Rot die Rosen leuchten vor.  
Lang hielt ich stannend, lustbekommen.  
Wie ich hinaus vor's Tor gekommen,  
Ich weiss es wahrlich selber nicht,  
Ach hier, wie liegt die Welt so licht!  
Der Himmel wogt in purpurnem Gewühle,  
Rückwärts die Stadt in goldnem Rauch;  
Wie rauscht der Erlenbach,  
Wie rauscht im Grund die Mühle,  
Ich bin wie trunken, irr' geführt,  
O Muse, Du hast mein Herz berührt  
Mit einem Liebeshauch!

## AUCH KLEINE DINGE

Auch kleine Dinge können uns entzücken,  
Auch kleine Dinge können theuer sein.  
Bedenkt, wie gern wir uns mit Perlen schmücken;  
Sie werden schwer bezahlt und sind nur klein.  
Bedenkt, wie klein ist die Olivenfrucht,  
Und wird um ihre Güte doch gesucht,  
Denkt an die Rose nur, wie klein sie ist,  
Und duftet doch so lieblich, wie ihr wisst.

## NOW FOR THE FIRST TIME THOU HAST GIV'N ME PAIN

Now for the first time thou hast giv'n me pain, Ah,  
and so sore!  
Thou sleepest, cruel, uncompass'nate man, to wake  
me no more.  
Before me, all forsaken where I bow, the world's  
a void, a void;  
I lov'd and liv'd for thee alone, and now my life's  
destroy'd.  
I silently withdraw within my breast, the veil doth  
fall;  
There I have thee and ev'ry joy I lost, O thou,  
mine all!

## LORD, WHAT DOES THE SOIL HERE BEAR?

Lord what does the soil here bear,  
Which thou wot'st with thy tears?  
"Thorns, dear Heart, for me it bears,  
And for thee its blossoms fair."  
Lord, where streams of tears are flowing,  
Will e'er blossoms deck the heath?  
"Yes, and hear that many a wreath,  
Will be twined beyond man's knowing."  
Tell me, Lord, for whom they twine  
All these wreaths and garlands! speak!  
"Those of thorns they twine for me  
Those of flowers I give to thee."

## COME, MARY, TAKE COMFORT

*(The holy Joseph sings)*

Come, Mary, take comfort, now quicken thy pace,  
The cock crows for morning, and near is the place.  
Now hasten, my dear one, my love's best crown,  
We soon shall set foot in far Bethlehem's town.  
And there shalt thou rest and sleep a space:  
The cocks crow for morning, and near is the place.  
Well know I, Lady, thy strength doth languish;  
Scarce art thou able to bear thine anguish.  
Take heart! Our path we shall surely trace;  
Cocks crow for morning, and near is the place.  
When comes thine hour of deliv'rance, Marie,  
The blessed tidings well paid shall be!  
The ass that I ride, I'd give with grace!  
The cocks crow for morning, come! near is the  
place.

## ON MY WANDERINGS

To a quaint little town I one day go,  
Where the setting sun casts a rosy glow.  
What dulcet strains the winds are bringing  
From yonder window half concealed by flow'rs,  
As if bells of pure gold were ringing,  
And a sweet voice, like song of nightingales doth  
seem,  
All the blossoms thrilling,  
Air with rapture filling,  
And with blushes of a deeper red the roses gleam.  
List'ning enchanted, long I lingered,  
Till from the town I found, I'd wandered,  
How I got there, I know not quite.  
Oh, world, how art thou bright tonight!  
The sky with wondrous purple fire is burning,  
In golden haze the town doth lie;  
How swift the brook doth rush,  
The mill-wheels fast are turning,  
My head is swimming, joy un-told!  
Oh goddess, thou dost my heart enfold in loving  
ecstasy.

## E'EN LITTLE THINGS

E'en little things can yield us perfect pleasure,  
E'en little things may be supremely dear.  
Reflect, how precious are the pearls we treasure;  
Tho' great their worth, how small do they appear.  
Bethink, how small the olive is in size,  
Which for its flavor rare we highly prize.  
How small a thing the rose with heart aglow,  
Yet how divine its fragrance, as ye know.



Ich will ihm dienen, ihm leben,  
 Ihm angehören ganz,  
 Hin selber mich geben und finden verklärt mich,  
 Und finden verklärt mich in seinem Glanz.  
 Du Ring an meinem Finger,  
 Mein goldenes Ringelein,  
 Ich drücke dich fromm an die Lippen,  
 Dich fromm an die Lippen, an das Herz mein!

And I'll live for him and near him,  
 Will always his remain,  
 To serve him, to bless and to cheer him,  
 His glance of approval to gain, his approval gain.  
 Thou ring upon my finger,  
 My beautiful ring of gold,  
 My lips on thee fervently linger,  
 And close the dear treasure to my heart I hold!

#### HELFT MIR, IHR SCHWESTERN

Helft mir, ihr Schwestern, freundlich mich  
 schmücken,  
 Dient der Glücklichen heute, mir.  
 Windet geschäftig mir um die Stirne  
 Noch der blühenden Myrthe Zier.  
 Als ich befriedigt, freudigen Herzens,  
 Sonst dem Geliebten im Arme lag,  
 Immer noch rief er, Sehnsucht im Herzen,  
 Ungeduldt den heutigen Tag.  
 Helft mir, ihr Schwestern, helft mir verschonen  
 Eine thörichte Bangigkeit;  
 Dass ich mit klarem Aug' ihn empfangen,  
 Ihn, die Quelle der Freudigkeit.  
 Bist, mein Geliebter, du mir erschienen?  
 Giehst du mir, Sonne, deinen Schein?  
 Lass mich in Andacht, lass mich in Demuth,  
 Lass mich verneigen dem Herren mein.  
 Streuet ihm, Schwestern, streuet ihm Blumen,  
 Bringet ihm knospende Rosen dar.  
 Aber euch, Schwestern, grüss' ich mit Wehmuth,  
 Freudig scheidend aus eurer Schaar,  
 Freudig scheidend aus eurer Schaar.

#### HELP ME, OH SISTERS

Help me, oh sisters, fondly adorn me,  
 Deck today the rejoicing bride,  
 Lightly entwine ye over my forehead  
 Now the blooming myrtle's pride.  
 While so contented, so happy hearted,  
 Elve in the arms of my love I lay,  
 Still he would sigh, with heart full of longing,  
 Fain to hasten this tardy day.  
 Help me, oh sisters, help me to banish  
 Foolish fears that my heart annoy,  
 That with unclouded eyes I may welcome  
 Him, the fountain of all my joy.  
 Oh, my beloved, now art thou near me?  
 Giv'st me thy radiance, thou, my Sun?  
 Let me in meekness, lowly devotion,  
 Bend me before thee, thou lordly one!  
 Scatter, ye sisters, flowers before him,  
 Strew him fresh rosebuds with dainty art;  
 Yet, oh my sisters, sadly I greet ye,  
 Tho' in joy from your hand I part,  
 Tho' in joy from your hand I part.

#### SÜSSER FREUND, DU BLICKEST

Süsser Freund, du blickst mich verwundert an,  
 Kannst es nicht begreifen, wie ich weinen kann;  
 Lass der feuchten Perlen ungewohnte Zier  
 Freudig hell erzittern in dem Auge mir.  
 Wie so hang mein Busen, wie so wonnenvoll!  
 Wüsst' ich nur mit Worten, wie ich's sagen soll;  
 Komm und birg dein Antlitz hier an meiner Brust,  
 Will in's Ohr dir flüstern alle meine Lust.  
 Wüsst du nun die Thränen, die ich weinen kann,  
 Sollst du nicht sie sehen, du geliebter, geliebter  
 Mann?  
 Bleib an meinem Herzen, fühle dessen Schlag,  
 Dass ich fest und fester nur dich drücken mag,  
 Fest und fester!  
 Hier an meinem Bette hat die Wiege Raum,  
 Wo sie still verberge meinen holden Traum;  
 Kommen wird der Morgen, wo der Traum erwacht,  
 Und daraus dein Bildniss mir entgegen lacht  
 Dein Bildniss!

#### SWEET MY FRIEND, THOU VIEWEST

Sweet my friend, thou viewest me in fond amaze,  
 Canst not guess, why mine is now a tearful gaze?  
 Let the rare adornment, pearly drops, delay,  
 Gladly, brightly quiv'ring in mine eye today,  
 How in fear my bosom, how in joy, doth swell!  
 Had I words to tell thee what I fain would tell!  
 Come and hide thy face, love, here upon my breast,  
 In thine ear I'll whisper all my sweet unrest.  
 Now dost know the reason why the tears so ran?  
 Should I hide them from thee, thou beloved,  
 beloved man?  
 Stay upon my bosom, feel my beating heart,  
 Let me close and closer press thee where thou art,  
 Close and closer!  
 Here my bedside shall the cradle well beseem,  
 Where in silence it may guard my blissful dream;  
 Then will come the morning when my dream shall  
 wake,  
 And therein thine image all my joy partake,  
 Thine image!

#### AN MEINEM HERZEN, AN MEINER BRUST

An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!  
 Das Glück ist die Liebe, die Lieb' ist das Glück,  
 Ich hab's gesagt und nehm's nicht zurück.  
 Hab' überschwenglich mich geschätzt,  
 Bin überglücklich aber jetzt,  
 Nur die da saugt, nur die da liebt das Kind,  
 Dem sie die Nahrung giebt;  
 Nur eine Mutter weiss allein  
 Was lieben heisst und glücklich sein.  
 O wie bedaur' ich doch den Mann,  
 Der Mutterglück nicht fühlen kann!  
 Du lieber, lieber Enkel, du,  
 Du schauest mich an und lächelst dazu!  
 An meinem Herzen, an meiner Brust,  
 Du meine Wonne, du meine Lust!

#### HERE ON MY BOSOM, HERE ON MY HEART

Here on my bosom, here on my heart,  
 My only treasure, my joy thou art!  
 Delight is in loving, and love is delight,  
 That I have said, and ne'er will deny't.  
 I once had thought my joy too fond.  
 Now my delight's all dreams beyond.  
 She only loves, she who has fed  
 Her child from nature's fountainhead.  
 Only a mother knows alone  
 What bliss in love a heart may own.  
 How pitiful are men, I trow,  
 How ne'er a mother's joys can know!  
 Thou darling, darling angel mine,  
 How sweet are thy smiles, thy gazes divine!  
 Here on my bosom, here on my heart,  
 My only treasure, my joy thou art!



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## EIGHTH RECITAL

IN A SERIES BY

### MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY EVENING, MARCH 18, 1925, AT 8.15 O'CLOCK

### CARL FLESCH, VIOLINIST

HARRY KAUFMAN, AT THE PIANO

- |                 |   |   |   |   |   |                                     |
|-----------------|---|---|---|---|---|-------------------------------------|
| J. S. BACH      | . | . | . | . | . | Sonata (for violin alone)           |
|                 |   |   |   |   |   | Adagio                              |
|                 |   |   |   |   |   | Fuga                                |
|                 |   |   |   |   |   | Siciliano                           |
|                 |   |   |   |   |   | Presto                              |
| T. DOBROWEN     | . | . | . | . | . | Mélodie Hébraïque                   |
| F. FIORILLO     | . | . | . | . | . | Caprice                             |
| CHOPIN-WILHELMJ | . | . | . | . | . | Nocturne, Opus 2, No. 2             |
| C. SAINT-SAËNS  | . | . | . | . | . | Havanaise                           |
| N. PAGANINI     | . | . | . | . | . | Concerto in D major                 |
|                 |   |   |   |   |   | First part (Cadenza by Carl Flesch) |

The Piano is a Steinway

The next recital in this series will be given by Mme. Isabella Vengerova,  
Pianist, on Monday evening, March 23.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## NINTH RECITAL

IN A SERIES BY

### MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

MONDAY EVENING, MARCH 23, 1925, AT 8.15 O'CLOCK

### ISABELLA VENGEROVA, PIANIST

GLUCK-SGAMBATI .	Melodie
W. A. MOZART .	Larghetto
RAMEAU-GODOWSKY	Tambourin
F. CHOPIN . . .	Nocturne, Opus 27, No. 1 Valse, Opus 64, No. 2 Opus 70, No. 1 Etudes, Opus 25, No. 9 Opus 10, No. 3 Opus 10, No. 7 Mazurka, Opus 33, No. 4 Scherzo in C minor
R. SCHUMANN .	Carneval Preambule, Pierrot, Arlequin, Valse noble, Eusebius, Florestan, Coquette, Replique, Sphinxes, Papillons, Lettres dansantes, Chiarina, Chopin, Estrella, Valse allemande, Paganini, Aveu, Promenade, Pause, Marche des Davidsbündler contre les Philistins
A. Scriabine . . .	Etude, Opus 2
S. Rachmaninoff .	Prelude, Opus 32, No. 12
F. Liszt . . . . .	"Mephisto" Valse

The Piano is a Steinway

The next recital in this series will be given by Mr. Sacha Jacobinoff, Violinist, on Thursday evening, March 26.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## TENTH RECITAL

IN A SERIES BY

### MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY EVENING, MARCH 25, 1925, AT 8.15 O'CLOCK

### JOSEF HOFMANN, PIANIST

L. VAN BEETHOVEN	. . . . .	Sonata Appassionata Allegro assai Andante con moto Allegro ma non troppo
F. MENDELSSOHN	. . . . .	Scherzo in E minor
JOSEF HOFMANN	. . . . .	Theme, Variations and Fugue
F. CHOPIN	. . . . .	{ Barcarolle Nocturne in E flat, Opus 55, No. 2 Valse in A flat, Opus 34, No. 1 Ballade in F minor
F. LISZT	. . . . .	{ Funerailles Liebestraum La Campanella

The Piano is a Steinway

The next recital in this Series will be given by Mr. Sacha Jacobinoff  
Violinist, on Thursday evening, March 26.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## ELEVENTH RECITAL

IN A SERIES BY

### MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

THURSDAY EVENING, MARCH 26, 1925, AT 8.15 O'CLOCK

### SACHA JACOBINOFF, VIOLINIST

ELLIS CLARK HAMMANN, AT THE PIANO

- |                |   |   |   |   |   |                                   |
|----------------|---|---|---|---|---|-----------------------------------|
| R. STRAUSS     | . | . | . | . | . | Sonata in E flat, Opus 18         |
|                |   |   |   |   |   | Allegro ma non troppo             |
|                |   |   |   |   |   | Improvisation - Andante cantabile |
|                |   |   |   |   |   | Finale - Allegro                  |
|                |   |   |   |   |   | For piano and violin              |
|                |   |   |   |   |   |                                   |
| A. D'AMBROSIO  | . | . | . | . | . | Concerto in B minor               |
|                |   |   |   |   |   | Moderato                          |
|                |   |   |   |   |   | Andante - Lento                   |
|                |   |   |   |   |   | Finale - Allegro                  |
|                |   |   |   |   |   |                                   |
| C. DEBUSSY     | . | . | . | . | . | En Bateau                         |
| M. RAVEL       | . | . | . | . | . | Habanera                          |
| P. SARASATE    | . | . | . | . | . | Spanish Dance                     |
| SCHUMANN-AUER  | . | . | . | . | . | Vogel als Prophet                 |
| BRAHMS-JOACHIM | . | . | . | . | . | Hungarian Dance                   |

The Piano is a Steinway

The next recital in this Series will be given by Mr. Frank Gittelson,  
Violinist, on Thursday evening, April 2.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## TWELFTH RECITAL IN A SERIES BY MEMBERS OF THE FACULTY IN THE CONCERT ROOM OF THE INSTITUTE THURSDAY EVENING, APRIL 2, 1925, AT 8.15 O'CLOCK

### FRANK GITTELSON, VIOLINIST

ASSISTED BY AUSTIN CONRADI, PIANIST  
ELLIS CLARK HAMMANN, ACCOMPANIST

ERNEST BLOCH	. . . . .	Sonata for Piano and Violin Agitato Molto quieto Moderato
W. A. MOZART	. . . . .	Concerto in D major Allegro Andante cantabile Rondeau
F. KREISLER	. . . . .	Polichinelle
MENDELSSOHN-KREISLER	. . . . .	Song without Words
COUPERIN-KREISLER	. . . . .	La Precieuse
F. KREISLER	. . . . .	Liebesfreud

Mr. Conradi uses the Baldwin Piano  
The Steinway is the Official Piano of the Curtis Institute of Music

The next recital in this series will be given by Mr. Michel Penha,  
Violoncellist, on Tuesday evening, April 21.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA

## THIRTEENTH RECITAL

IN A SERIES BY

## MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

THURSDAY EVENING, APRIL 30, 1925, AT 8.15 O'CLOCK

## DAVID SAPERTON, PIANIST

- |                             |  |
|-----------------------------|--|
| F. CHOPIN . . . . .         | Four Preludes, Opus 28<br>C minor, G major<br>F major, D minor<br>Ballade in A flat, Opus 47   |
| KAROL SZYMANOWSKI . . . . . | Sonata in A, Opus 21<br>Allegro assai (Molto appassionato)<br>Allegretto tranquillo<br>Allegretto scherzando e capriccioso—<br>Tempo di Sarabanda—Tempo di Minuetto con moto pomposo—Scherzando subito—Molto energico—Allegro molto impetuoso, con gran forza—Appassionato ed impetuoso—Furioso—Largo—Moderato—Sempre accelerando e crescendo—Precipitando—Attacca la Fuga<br>Allegro moderato—Poco scherzando e capriccioso<br>Molto deciso—Tumultuoso—Poco meno allegro; grandioso ed imponente—Ancora meno allegro—Maestoso |
| M. RAVEL . . . . .          | Jeux d'Eau   |
| ALBENIZ-GODOWSKY . . . . .  | Triana<br>(Unpublished manuscript)   |
| CHOPIN-GODOWSKY . . . . .   | Etude in E flat minor, Opus 10, No. 6<br>(For left hand alone)   |
| STRAUSS-GODOWSKY . . . . .  | Künstlerleben  |

The Official Piano of the Curtis Institute is a Steinway

The next recital in this Series will be given by Mr. George Boyle, Pianist and Mr. Frank Gittelson, Violinist, on Wednesday evening, May 6.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA

## FOURTEENTH RECITAL

IN A SERIES BY

MEMBERS OF THE FACULTY

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY EVENING, MAY 6, 1925, AT 8.15 O'CLOCK

GEORGE BOYLE, PIANIST

FRANK GITTELSON, VIOLINIST

CLAUDE DEBUSSY . . . . . Sonata for violin and piano

Allegro vivo

Fantasque et léger

Très animé

GEORGE BOYLE . . . . . Sonata for viola and piano

Lento assai—Moderato ma energico

Andante tranquillo

Allegretto con spirito

CÉSAR FRANCK . . . . . Sonata for violin and piano

Allegretto ben moderato

Allegro

Ben moderato

Allegretto poco mosso

The Official Piano of the Curtis Institute is a Steinway



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THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

FIRST STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY AFTERNOON, FEBRUARY 25, 1925, AT 4:30 O'CLOCK

Students under Mr. Boyle

BACH-BUSONI . . . Concerto in D minor, for piano and orchestra  
First movement  
(Orchestral part played on a second piano)

RUTH SHUFRO STRAUSS

W. A. MOZART . . . Concerto in D major, for piano and orchestra  
First movement (Cadenza by Reinecke)  
(Orchestral part played on a second piano)

SAUL WACHANSKY

W. A. MOZART . . . Fantasia in C minor

I. PADEREWSKI . . . Caprice in the style of Scarlatti

FRANKLIN KEBOCH

L. VAN BEETHOVEN . . . Rondo in G major

J. BRAHMS . . . Rhapsody in G minor

ABRAHAM KRUPNICK

E. GRIEG . . . { Salon  
"From early days"

SARAH FREEDMAN

F. LISZT . . . Hungarian Rhapsody, No. 8

ETHEL M. PAGET

The second students' concert will take place Wednesday afternoon,  
March 11, at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## SECOND STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY AFTERNOON, MARCH 11, 1925, at 4:30 o'clock

Students under Mr. Aldrich and Mr. Conradi

G. DONIZETTI . . .	Una Furtiva Lagrima	} For tenor
F. FLOTOW . . .	"M'Appari"	

HERMAN MAKRUZEN

W. A. MOZART . . .	Recitative and Aria from "Figaro"	} For soprano
X. LEROUX . . .	Le Nil (Violin obligato played by Helen Hall)	

ELIZABETH BARRINGER

F. LISZT . . .	Sonetto 47 del Petrarca	For piano
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MARION PETTEE

G. PERGOLESI . . .	Nina	} For tenor
F. MENDELSSOHN . . .	Recitative and Aria from "Elijah"	

ALFRED LAURIA

F. LISZT . . .	Les Cloches de Genève	For piano
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ALICE NICHOLS

G. F. HANDEL . . .	"Come My Beloved"	} For soprano
A. THOMAS . . .	"Connais tu le Pays?"	
MRS. H. H. A. BEACH	"The Year's at the Spring"	

VIRGINIA GILL

F. MENDELSSOHN . . .	Song without Words in G major	} For piano
F. LISZT . . .	Waldesrauschen	

CATHERINE MORGAN

JOHN IRELAND . . .	"Remember"	} For baritone
F. MENDELSSOHN	"It is Enough" from "Elijah"	

CARL DITON

The third students' concert will take place Monday afternoon,  
March 16, at 4:30 o'clock.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## THIRD STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

MONDAY AFTERNOON, MARCH 16, 1925, AT 4:30 O'CLOCK

Students under Mr. Boyle in Piano and Mr. Svecenski in Ensemble

J. HAYDN . Quartet in G major, Opus 77, No. 1

Allegro moderato

Adagio

SCHIMA KAUFMAN

HELEN HALL

STELLARIO GIACOBBE

LOUISA KNOWLTON

C. DEBUSSY .	{ Jardins sous la pluie	} For piano
	{ Soirées dans Granade	
F. CHOPIN .	Etude in A minor, Opus 25, No. 11	

RUTH SHUFRO STRAUSS

F. MENDELSSOHN Quintet in B flat major, Opus 87

(For 2 violins, 2 violas and cello)

Allegro vivace

JACOB SAVITT

ISO BRISELLI

STELLARIO GIACOBBE

HELEN HALL

LOUISA KNOWLTON

The fourth students' concert will take place Wednesday afternoon,  
March 18, at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## FOURTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY AFTERNOON, MARCH 18, 1925, AT 4:30 O'CLOCK

Students under Mlle. Bert and Mr. Penha

F. CHOPIN Impromptu in F sharp major, Opus 36 For piano

HELEN A. MEEKER

W. A. MOZART Concerto in D minor

Allegro

(With the accompaniment of a second piano)

C. DEBUSSY Cathédrale Engloutie

MARY BINNEY MONTGOMERY

R. STRAUSS Sonata for Violoncello and Piano

Allegro con brio

Andante ma non troppo

Allegro vivo

LOUISA KNOWLTON

Mrs. GEORGE F. BOYLE (Instructor of piano in the  
Preparatory Department)

R. SCHUMANN "In the Night" from "The Fantasiestucke"

A. CHABRIER Scherzo - Valse

HELENE WOLFF

F. CHOPIN Ballade in E minor, Opus 23

HERMIONE MONTANYE

The fifth students' concert will take place Wednesday afternoon,  
March 25, at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## FIFTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY AFTERNOON, MARCH 25, 1925, AT 4:30 O'CLOCK

Students under Mr. Flesch

P. NARDINI . . . . . Concerto in E minor

Allegro moderato

Andante cantabile

Allegretto giocoso

JACOB SAVITT

E. CHAUSSON . . . . . Poème

NINA WULFE

H. VIEUXTEMPS . . . . . Concerto in D minor

Allegro moderato

Adagio religioso

Scherzo

ISO BRISELLI

The sixth students' concert will take place Friday afternoon, March 27,  
at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## SIXTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

FRIDAY AFTERNOON, MARCH 27, 1925, AT 4:30 O'CLOCK

### STUDENTS UNDER MR. SALZEDO

JEAN-PHILIPPE RAMEAU . . . . . \*Rigaudon  
(1683-1764)

CARLOS SALZEDO . . . . . Prélude intime, No. 5  
MARION BLANKENSHIP

ARCANGELO CORELLI . . . . . \*Giga (Jig)  
(1658-1713)

CARLOS SALZEDO . . . . . Prélude intime, No. 2  
LOUISE REINHARDT

JOHANN SEBASTIAN BACH . . . . . \*Bourrée  
(1685-1750)

CARLOS SALZEDO . . . . . Quietude  
FLORENCE SHAFFNER

JOSEF HAYDN . . . . . \*Theme and Variations  
(1732-1809)

CARLOS SALZEDO . . . . . Prélude intime, No. 3  
THELMA SNYDER

JEAN-PHILIPPE RAMEAU . . . . . \*Tambourin  
(1683-1764)

CARLOS SALZEDO . . . . . Iridescence  
EMILY HEPLER

FRANCOIS COUPERIN . . . . . \*Sarabande  
(1668-1733)

KARL PHILIPP EMANUEL BACH . . . . . \*\*Solfeggiotto  
(1714-1788)

CARLOS SALZEDO . . . . . Mirage  
BLANCHE HUBBARD

JEAN-PHILIPPE RAMEAU . . . \*Gavotte from "Le Temple de la Gloire"  
(1683-1764)

CARLOS SALZEDO . . . . . Introspection

CARLOS SALZEDO . . . . . Whirlwind  
FLORENCE WIGHTMAN

\*Transcribed by Carlos Salzedo

\*\*Transcribed by Marie Miller

(Lyon and Healy Harps)

The seventh students' concert will take place Wednesday afternoon,  
April 1, at 4:30 o'clock.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## SEVENTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY AFTERNOON, APRIL 1, 1925, AT 4:30 O'CLOCK

STUDENTS UNDER MR. FLESCH

H. VIEUXTEMPS . . . . . Concerto in E major  
Second and third parts

BELLA KATZ

C. SAINT-SAËNS . . . . . Havanaise

JUDITH POSKA

E. LALO . . . . . Symphonie espagnole  
Fourth and fifth parts

LOIS PUTLITZ

H. W. ERNST . . . . . Concerto in F sharp minor

MAX SEENOFSKY

The eighth students' concert will take place Saturday morning, April 4,  
at 11:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA

## EIGHTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

SATURDAY MORNING, APRIL 4, 1925, AT 11:30 O'CLOCK

STUDENTS UNDER MME. CAHIER

L. MILILOITE . . . . .	Cade la sera	} for Soprano
G. B. PERGOLESI . . . . .	"Se tu m'ami"	
F. SCHUBERT . . . . .	"Du bist die Ruh"	
AMY L. PHILLIPS		

W. A. MOZART	Pamina's Air from "The Magic Flute"	} for Soprano
C. CHAMINADE	Été. . . . .	
ADA MARGUERITE FISCHER		

P. I. TSCHAIKOWSKY . . "Wie wer die Sehnsucht kennt" for Contralto  
LOUISE ARNOLD BELCHER

G. PUCCINI . . . . Vissi d'Arte from "La Tosca" for Soprano  
VIRGINIA JANE AARONSON

CROATIAN FOLKSONG . . . . . for Soprano  
LJUBICA SCHEIBER

R. SCHUMANN . . . . . Die Lotosblume for Contralto  
RACHEL P. WHITMER

C. W. GLUCK . . . Divinités du Styx from "Alceste" for Contralto  
EDITH FRANTZ MILLS

G. DONIZETTI . Una furtiva lagrima from "L'Elisir d'Amore" for Tenor  
DAVID FINKELSTEIN

The ninth students' concert will take place Tuesday afternoon,  
April 7, at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## NINTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE  
TUESDAY AFTERNOON, APRIL 7, 1925, AT 4:30 O'CLOCK

STUDENTS UNDER MR. FLESCH

E. W. KORNGOLD      Suite for Shakespeare's "Much Ado About Nothing"  
                                 In the Bridal Chamber  
                                 Patrol March (A grotesque funeral march)  
                                 Intermezzo (Garden Scene)  
                                 Hornpipe

CLAIRE CASTEN

J. S. BACH      .      Chaconne for violin alone

DOROTHY F. HODGE

MAX BRUCH      .      Concerto in G minor  
                                 First and second parts

ISO BRISELLI

The tenth students' concert will take place Thursday afternoon, April 23, at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## TENTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

THURSDAY AFTERNOON, APRIL 23, 1925, AT 4:30 O'CLOCK

STUDENTS UNDER MME. VENGEROVA

W. A. MOZART	. . . . .	Fantasia in D minor
F. MENDELSSOHN	. . . . .	Etude in C flat minor

SARAH ELIZABETH VAN BUSKIRK

F. LACHNER	. . . . .	Prelude and Toccata
E. SCHÜTT	. . . . .	Canzonetta in D major
H. REINHOLD	. . . . .	Impromptu in C sharp minor

BELLA BRAVERMAN

F. MENDELSSOHN	. . . . .	Prelude and Fugue in E minor
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ELIZABETH STACKHOUSE

R. SCHUMANN	. . . . .	Faschingsschwank
		First movement
F. CHOPIN	. . . . .	Impromptu in A flat major

MURIEL B. HODGE

E. MACDOWELL	. . . . .	Sonata Tragica
		First movement

ELEANOR L. FIELDS

F. LISZT	. . . . .	Concerto in E flat major
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XENIA NAZAREVITCH

The eleventh students' concert will take place Monday afternoon,  
April 27, at 4:30 o'clock.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## ELEVENTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

MONDAY AFTERNOON, APRIL 27, 1925, AT 4:30 O'CLOCK

STUDENTS UNDER MR. SAPERTON

J. S. BACH . . . Two Three-Part Inventions

ELOISE A. ROBERTS

R. SCHUMANN . . . Papillons

DAVID RABINOWITZ

L. VAN BEETHOVEN . . . Sonata, Opus 57

Allegro assai

ABRAM SHEFTER

C. FRANCK . . . Prelude, Choral and Fugue

CHARLES DEMAREST

R. SCHUMANN . . . Romance, Opus 28, No. 1

F. CHOPIN . . . Etudes, Opus 25, Nos. 1 and 2

JOSEPH RUBANOFF

J. BRAHMS . . . Intermezzo in E flat minor, Opus 118, No. 6

B. GODARD . . . En Route

ELOISE A. ROBERTS

S. RACHMANINOFF . . . Prelude in G minor

ABRAM SHEFTER

The twelfth students' concert will take place Wednesday afternoon,  
April 29, at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## TWELFTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

WEDNESDAY AFTERNOON, APRIL 29, 1925, AT 4:30 O'CLOCK

STUDENTS UNDER MR. GITTELSON AND MR. PENHA

W. A. MOZART . . . . Concerto in D major For violin  
Allegro  
Andante cantabile  
Rondo - Allegro

GABRIEL BRAVERMAN

B. ROMBERG . . . . Concerto in E minor For violoncello  
Allegro  
Andante

CHARLES HENDERSON, JR.

C. SAINT-SAËNS . . . . Concerto in B major For violin  
Allegro non troppo  
Andantino quasi allegretto  
Molto moderato - Allegro non troppo

MAX SEENOFKY

The thirteenth students' concert will take place Monday afternoon, May 4, at 4:30 o'clock.



THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## THIRTEENTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

MONDAY AFTERNOON, MAY 4, 1925, AT 4:30 O'CLOCK

### STUDENTS UNDER MR. CONNELL

L. REICHARDT "In the Time of Roses"

F. MENDELSSOHN "Lift Thine Eyes"

THE MISSES BEATES, GREGG, HORMELL.  
LOCKHART, ROBERTS, WESTON, WOLF,  
AND WORRELL } For chorus

R. FRANZ . . . . .	Dedication	} For soprano
F. SCHUBERT . . . . .	"Who is Sylvia?"	

JENNIE WOLF

L. LUZZI . . . Ave Marie  
S. DONAUDY . . . Spirate pur, spirate } For soprano

ESTHER WESTON

R. WAGNER . "The Star of Eve" from "Tannhäuser" } For baritone  
R. SCHUMANN . Ich grolle nicht }

SIMEON GOREMICA

J. BRAHMS	.	Sappische Ode	} For contralto
E. GRIEG	.	Boat Song	

FRANCES Y. GREGG

J. HAYDN . . . { The Spirit's Song  
"My Mother bids me bind my hair" } For soprano

DOROTHY LOCKHART

The Official Piano of the Curtis Institute is a Steinway

The fourteenth students' concert will take place Friday afternoon, May 8, at 4:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## FOURTEENTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

FRIDAY AFTERNOON, MAY 8, 1925, AT 4:30 O'CLOCK

STUDENTS UNDER MR. PRESS

- A. VIVALDI . . . Concerto in A minor  
Allegro  
Largo  
Presto  
RALPH ROSE, JR.
- W. A. MOZART . . . Concerto in G major, No. 3  
Allegro  
Adagio  
Rondeau—Allegro  
PAUL GERSHMAN
- W. A. MOZART . . . Concerto in D major, No. 4  
Allegro  
Andante cantabile  
Rondeau—Andante grazioso  
RALPH ROSE, JR.
- W. A. MOZART . . . Concerto in A major, No. 5  
Adagio—Allegro aperto  
Adagio  
Rondeau—Tempo di minuetto—Allegro  
E. GERTRUDE ROSEN
- J. S. BACH . . . Concerto in D minor, No. 3 For two violins  
Vivace  
Largo ma non tanto  
Allegro  
PAUL GERSHMAN  
RALPH ROSE, JR.

The Official Piano of the Curtis Institute is a Steinway

The fifteenth students' concert will take place Saturday evening, May 9, at 8:15 o'clock.





# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA

## FIFTEENTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

SATURDAY EVENING, MAY 9, 1925, AT 8:15 O'CLOCK

STUDENTS UNDER MME. SEMBRICH

DAGMAR RYBNER, AT THE PIANO

A. SCARLATTI . . . . .	Sole del Gange	
A. CALDARA . . . . .	Sebben crudele	
G. CARISSIMI . . . . .	Vittoria	
FLORENCE KINGSLAND		
RUSSIAN . . . . .	Folk Songs	
ROSA KAPLAN		
OLD ENGLISH . . . . .	{ Phyllis Mary of Allendale The Slighted Swain	
VIRGINIA GARDINER		
P. I. TSCHAIKOWSKY . . . . .		"Nur wer die Sehnsucht kennt"
G. B. PERGOLESI . . . . .	"Se tu m'ami"	
EDWARD HORSMAN . . . . .	Bird of the Wilderness	
CAROLYN ALLINGHAM		
W. A. MOZART . . . . .	Batti, batti	
J. HAYDN . . . . .	Mermaid Song	
OLD ENGLISH . . . . .	Pastoral	
ELIZABETH MURPHY		
J. HAYDN . . . . .	"With Verdure Clad" from "The Creation"	
W. A. MOZART . . . . .	Alleluia	
ROBERT HUNTINGTON TERRY . . . . .	"The Answer"	
ETHEL RIGHTER WILSON		
W. A. MOZART . . . . .	"Dove sono" from "The Marriage of Figaro"	
OLD ENGLISH . . . . .	"My Lovely Celia"	
CHARLES DENSMORE . . . . .	The Spring Fancy	
ELSA MEISKEY		
G. F. HANDEL . . . . .	"Oh! Had I Jubal's Lyre"	
G. SARTI . . . . .	Lungi dal caro bene	
S. DONAUDY . . . . .	Spirate, pur spirate	
DAGMAR RYBNER . . . . .	Pierrot	
C. GOUNOD . . . . .	Waltz Song from "Romeo and Juliet"	
LOUISE LERCH		
F. HUMMEL . . . . .	Hallelujah	
E. GRIEG . . . . .	Ein Traum	
V. STAUB . . . . .	L'Heure Delicieuse	
RICHARD HAGEMAN . . . . .	"At the Well"	

HELEN BUCHANAN HITNER

The Official Piano of the Curtis Institute is a Steinway

The sixteenth students' concert will take place Saturday morning,  
May 16, at 11:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## SIXTEENTH STUDENTS' CONCERT

IN THE CONCERT ROOM OF THE INSTITUTE

SATURDAY MORNING, MAY 16, 1925, AT 11:30 O'CLOCK

STUDENTS UNDER MR. BRITT

G. F. HANDEL (1685-1759) . . . Sonata in G minor, Opus 11, No. 2  
(For 2 violins, cello and piano)  
Andante  
Allegro

GABRIEL BRAVERMAN  
RALPH ROSE, JR.  
JOSEPH VETERE  
JOSEPH RUBANOFF

J. B. LOEILLET (1653-1728) . . . Sonata in B minor  
(For violin, cello and piano)  
Largo  
Allegro

MAX ARONOFF  
DAVID FREED  
FRANKLIN KEOCH

A. STRADELLA (17th Century) . . . Aria di Chiesa  
(For 3 cellos)

DAVID FREED  
FRANCIS GIANINI  
JOSEPH DI MAIO

W. A. MOZART (1756-1791) . . . Quartet in G minor  
(For piano, violin, viola and cello)  
Allegro

MARION RAPP  
PAUL GERSHMAN  
WALTER VIOHL  
DAVID FREED



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## PREPARATORY DEPARTMENT CONCERT

BY STUDENTS IN PIANO

FRIDAY AFTERNOON, APRIL 3, 1925, AT 4:15 O'CLOCK

Bobolink . . . . .	KROGMAN
RHODA WEITZENFELD	
The May Queen . . . . .	SCHMIDT
FREDERICK ENYEART RADCLIFFE	
Two Songs . . . . .	BACH
HARRIET M. FLEISHER	
The Dance of the Mice . . . . .	POLDINI
HORACE M. ROBINSON	
Serenade . . . . .	CHAMINADE
PHYLLIS M. GREISLER	
The Wind in the Pines . . . . .	DUTTON
ELINOR SCHLOSS	
Sonatina in F major . . . . .	BEETHOVEN
ELEANOR LIEBERMAN	
In a Moorish Garden . . . . .	ENGLEMAN
LUCY RIVELIS	
Petite Scène de Ballet . . . . .	SCHUETT
HELEN CARPENTER WILLIAMS	
Larghetto } for Violoncello { . . . . .	HANDEL
Bourrée } . . . . .	SQUIRE
DAVID FREED	
Curious Story . . . . .	HELLER
MABEL MEEHAN	
Sonatina in G major . . . . .	KUHLAU
EVELYN DI PUPPO	
Poupée Valsante . . . . .	POLDINI
FRANCIS LEISTER	
Last Two Movements from the Sonata in A major . . . . .	MOZART
VIRGINIA CHEESMAN	

The next students' concert in the Preparatory Department will take place Saturday afternoon, April 4, at 3:30 o'clock.



# THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE  
PHILADELPHIA

## PREPARATORY DEPARTMENT CONCERT

BY STUDENTS IN PIANO

SATURDAY AFTERNOON, APRIL 4, 1925, AT 3:30 O'CLOCK

Twelve Variations on a Russian Theme . . . .	BEETHOVEN
SUSANNA KESSLER	
Two English Folk-Songs	
Two Russian Folk-Songs	
SOLOMON KAPLAN	
The Elf's Story . . . . .	ARMSTRONG
FREMA TUTELMAN	
Sonatina in G major . . . . .	BEETHOVEN
JANE THOMAS WILLIAMS	
Polonaise . . . . .	KULLAK
ROSALIE YERKES	
Andante . . . . .	SCHUMANN
GRACE ELIZABETH PARLIN	
March of the Dwarfs . . . . .	GRIEG
ROBERT NEILL PIERCE	
Arabesque . . . . .	DEBUSSY
MRS. URSULA G. CURD	
The Doll's Waltz . . . . .	POLDINI
ANNA ROSA DE RIVAS	
Song Without Words in A minor . . . .	MENDELSSOHN
The Butterfly . . . . .	GRIEG
DOROTHY KERN	
Lithuanian Song . . . . .	CHOPIN-SGAMBATI
MARY CARROLL ROLIN	
Nocturne in F sharp major . . . . .	CHOPIN
Air de Ballet . . . . .	MOSZKOWSKI
MARION PETERS RAPP	











